

好莱坞国际电影人

HOLLYWOOD INTERNATIONAL FILMMAKER

COVER STORY

追忆

VILMOS ZSIGMOND



回顾电影资讯

展望行业未来

进口影片管理办法

2017年1-5月中外合拍片备案公示

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NAB SHOW 2017: THE INTERESTING THINGS

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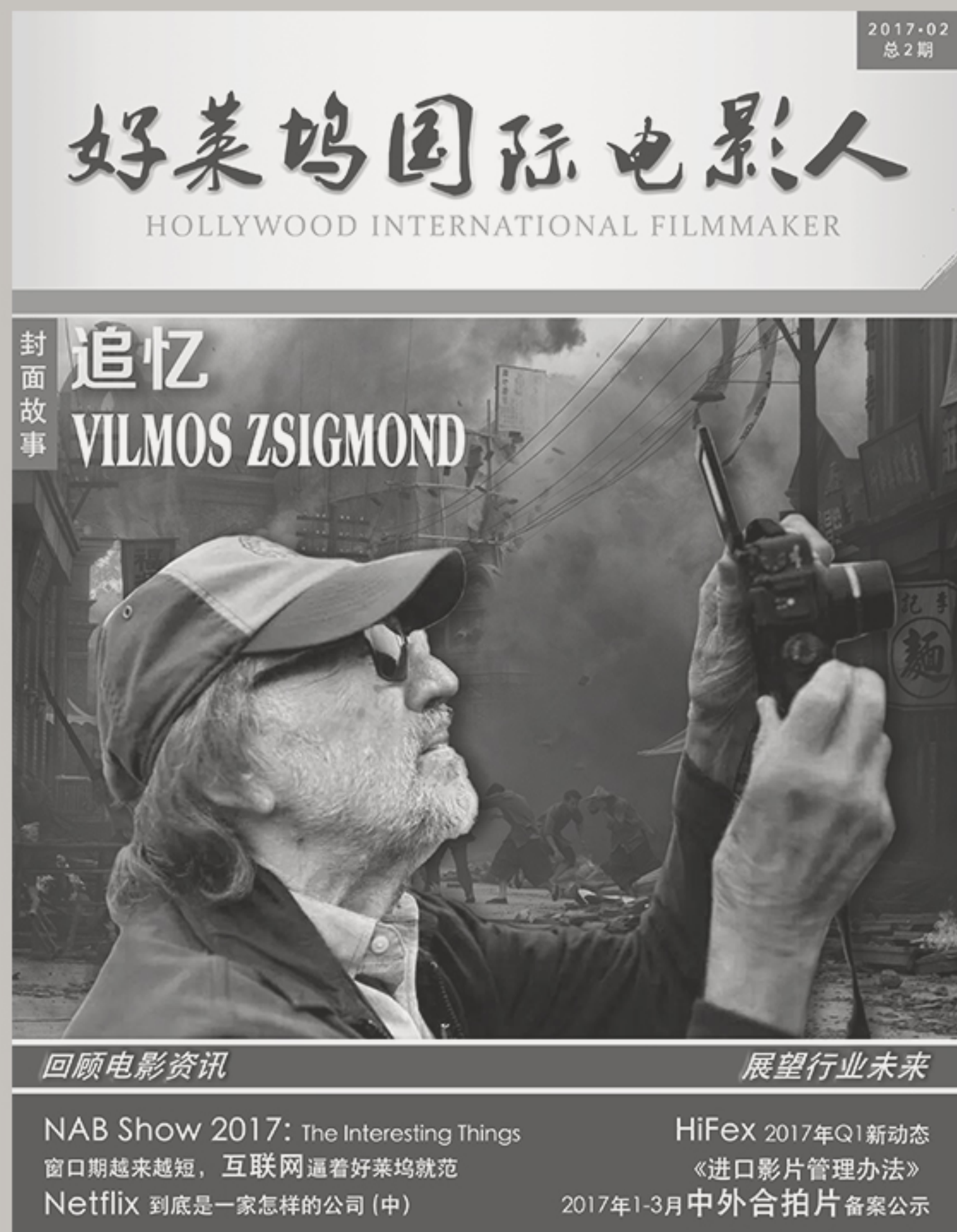
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好莱坞国际电影人

Hollywood International Filmmaker

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IN MEMORY OF A GREAT CINEMATOGRAPHER:

Vilmos Zsigmond

(1930-2016)



Vilmos Zsigmond, ASC was a Hungarian-American cinematographer. In 2003, a survey conducted by the International Cinematographer Guild placed Zsigmond among the ten most influential cinematographers in history.

Zsigmond was born in Szeged, Hungary. In 1962, he became a naturalized citizen of the United States. He settled in Los Angeles and worked in photo labs as a technician and photographer. During the 1960s, he worked on many low-budget independent films and educational films.

He gained prominence during the 1970s after being hired by Robert Altman as cinematographer several major films. He is known for his use of natural light and vivid use of color on features such as *The Long Goodbye* (1973) and *Close Encounters of the Third Kind* (1977).

He was a longtime user and endorser of Tiffen filters, and is also associated with the technique known as "flashing" or "pre-fogging". This involves carefully exposing the film negative to a small, controlled amount of light in order to create a muted color palette, pioneered by cinematographer Freddie Young on the 1966 film *The Deadly Affair*.

In 2012, Zsigmond along with Yuri Neyman, ASC co-founded Global Cinematography Institute in Los Angeles, CA with the mission to educate cinematographers, and to preserve and extend the role of the cinematographer as the major expert and contributor in the image building process in all current and future variations of the complex mix of artistry and technology. On January 1, 2016, Zsigmond, the winner of an Oscar for his achievements on "*Close Encounters of the Third Kind*" and a nominee for "*The Deer Hunter*," "*The River*" (1984) and the "*The Black Dahlia*" (2006), has died at 85 in Big Sur, California.



日格蒙德与《大轰炸》导演萧锋



片场考察



日格蒙德在显示器前工作

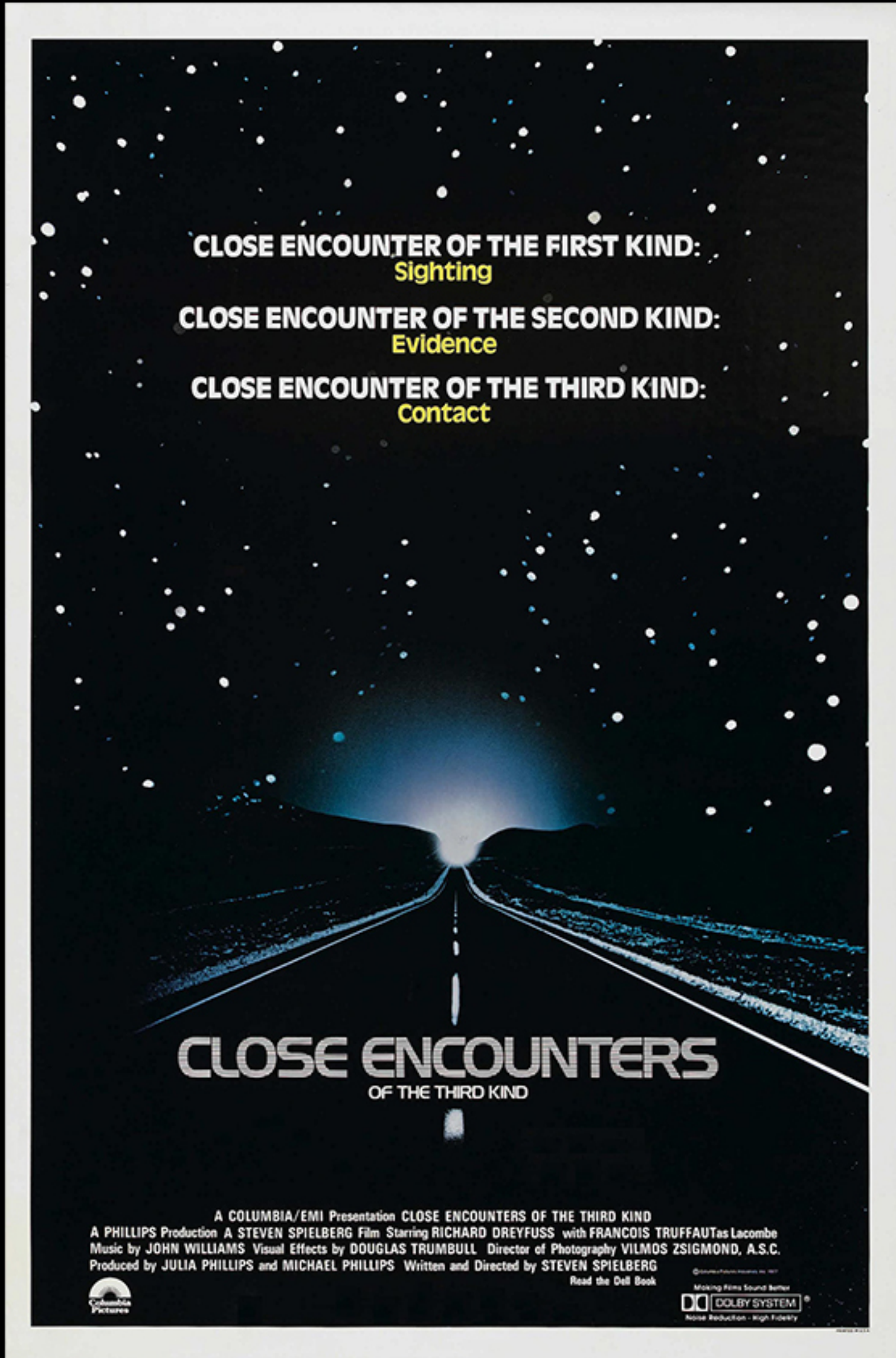
维尔莫什·日格蒙德 (Vilmos Zsigmond, ASC), 1930年出生于匈牙利, 曾在布达佩斯国家戏剧影视学院学习电影制作。从20世纪70年代起, 日格蒙德与罗伯特·奥尔特曼 (Robert Altman)、史蒂文·斯皮尔伯格 (Steven Spielberg) 以及布莱恩·德帕尔马 (Brian de Palma) 等一线顶级导演合作, 拍摄了大量经典电影, 成为当代公认的最具影响力的摄影师之一。

他凭借《第三类接触》获得了奥斯卡学院奖, 此外还另有三次提名。《猎鹿人》让他获得了英国电影学院奖, 而给HBO拍摄的电视电影《斯大林》(Stalin, 1992) 让他获得了ASC奖和艾美奖。凭借《黑夜幽灵》, 他再度获得了ASC奖提名, 并且在1998年获得ASC终身成就奖。

日格蒙德一直坚守在电影摄影的先锋领域。他和最前卫的导演合作, 用常常可称为激烈的方法, 更新着经典的好莱坞式审美: 他是第一个手持Panaflex摄影机拍摄的摄影师, 用这种方式制造了史蒂文·斯皮尔伯格的第一部电影《横冲直撞大逃亡》中极具动感的画面; 他也是第一位在整部影片中使用负片前闪的摄影师, 那部影片就是罗伯特·奥尔特曼的《花村》, 创造了震惊当时摄影界的梦幻般的褪色复古画面。

日格蒙德生前参与的最后部电影是《大轰炸》(Unbreakable Spirit), HiFex(好莱坞国际电影交易中心)于2015年初盛情邀请他担任该片的摄影顾问, 他不辞辛劳, 亲赴中国内地, 在片场与全体剧组人员工作长达半年之久。如今, 此片已成为大师摄影生涯中的最后绝响。

代表作品：



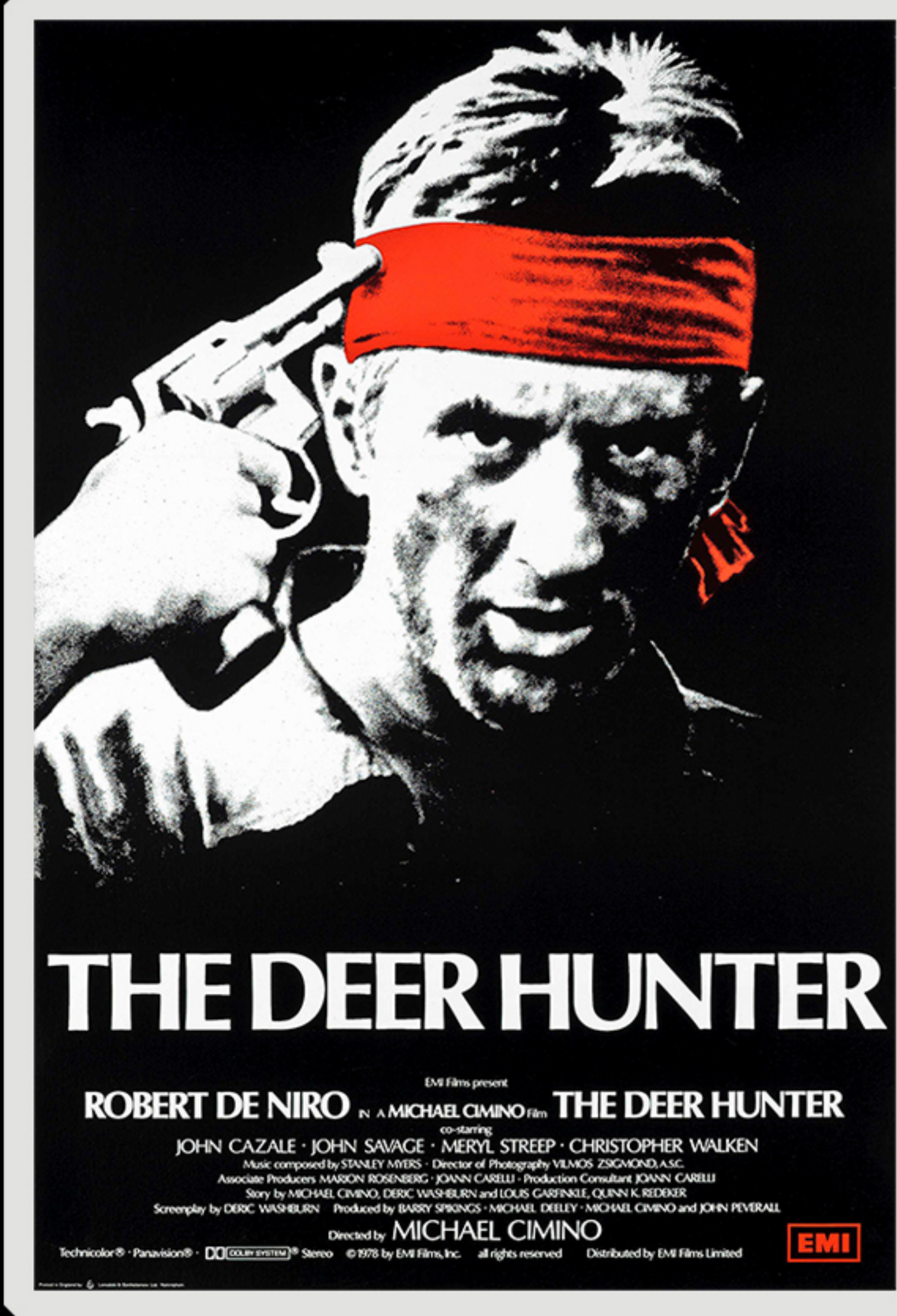
第三类接触
Close Encounters of
the Third Kind



东镇女巫
The Witches of
Eastwick



激流四勇士
Deliverance



猎鹿人
The Deer Hunter



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HiFex2017年Q1新动态

Hollywood International Film Exchange (HiFex) is a company that focuses on film investment, exchange, acquisition, IP development, film production, distribution, education and film festival. It has a strong network between China and Hollywood. There is a simple review below that shows how Hifex done during 2017 Q1.

好莱坞国际电影交易中心 (HiFex)是一家位于美国好莱坞的，集电影投资、交流、买卖；IP开发；电影制作、发行；影视教育和电影节于一体的公司。HiFex在中国和好莱坞有着强大的联系。以下内容是HiFex公司2017年第一季度电影相关最新动态。

OZZY(2016)

类型：迪士尼类型2D / 3D 动画电影

片长：91分钟

制作费用：\$20,000,000

目前状况：已完成（2016.09）

制作国家：西班牙 / 加拿大

电影语言：英语 / 西班牙语

发行时间：2017.04 全球

发行公司：迪士尼（全球）

视界浪潮国际影业（大中华区）



海报



影片剧照



“OZZY”是一个喜剧冒险动画电影，它的目标人群为全年龄段的孩子。这个故事本身完全围绕狗和其它宠物。这是一个关于友情，忠诚，勇敢，面对严峻的形势时，激发自我能力的故事。

影片剧照



故事梗概:

奥茨 (Ozzy) 是一只友好, 和平的小猎犬, 可是有一天, 它天堂般的生活发生了翻天覆地的变化, 他的主人, 马丁斯要出门开始一个漫长而遥远的旅途。唯一的问题是, 不允许带狗! 于是, 他们退而求其次, 为奥兹找了一家顶级的动物旅馆—蓝河会所。这个美丽如画的地方, 其实是一个恶棍经营的专门设局捕捉宠物的地狱。奥兹刚入住不久就被设局捕捉, 并关进私牢。奥兹开动了它的聪明智慧, 一面与恶棍周旋, 避免危险, 一面团结与它相同遭遇的新朋友, Chester, Fronky 和 Doc 成功逃出地狱并返回家中。

影片剧照





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Papillon (2017)



拍摄取景



Based on the best selling novel, the epic true story of Papillon, a Parisian safe cracker, who is falsely convicted of murder and condemned to serve a life sentence in the infamous penal colony of French Guiana. Determined to escape before he dies, Papillon forms an alliance with fellow inmate and white-collar criminal, Louis Dega, and it's through this bond that Papillon finds hope. Once he discovers a way out, the adventure begins as Papillon is later forced to decide between his friend's life and freedom..

04

媒体报道 NEWS OF PAPILLON



VARIETY Steve McQueen's 'Papillon' Gets Remake



OCTOBER 7, 2015 | 12:51PM PT

MOVIES/STYLING: SHUTTERSTOCK

"Wolf of Wall Street" producer Red Granite is developing a remake of Steve McQueen's prison drama "Papillon" with Danish director Michael Noer attached.

Producers are Red Granite's Riza Aziz and Joey McFarland, along with Ram Bergman and Roger Corbi. Executive producers are David Koplan, Yan-Fischer-Romanovsky, Joshua D. Mauer, Terrence Chang and Martin Hellsten.

DEADLINE | HOLLYWOOD

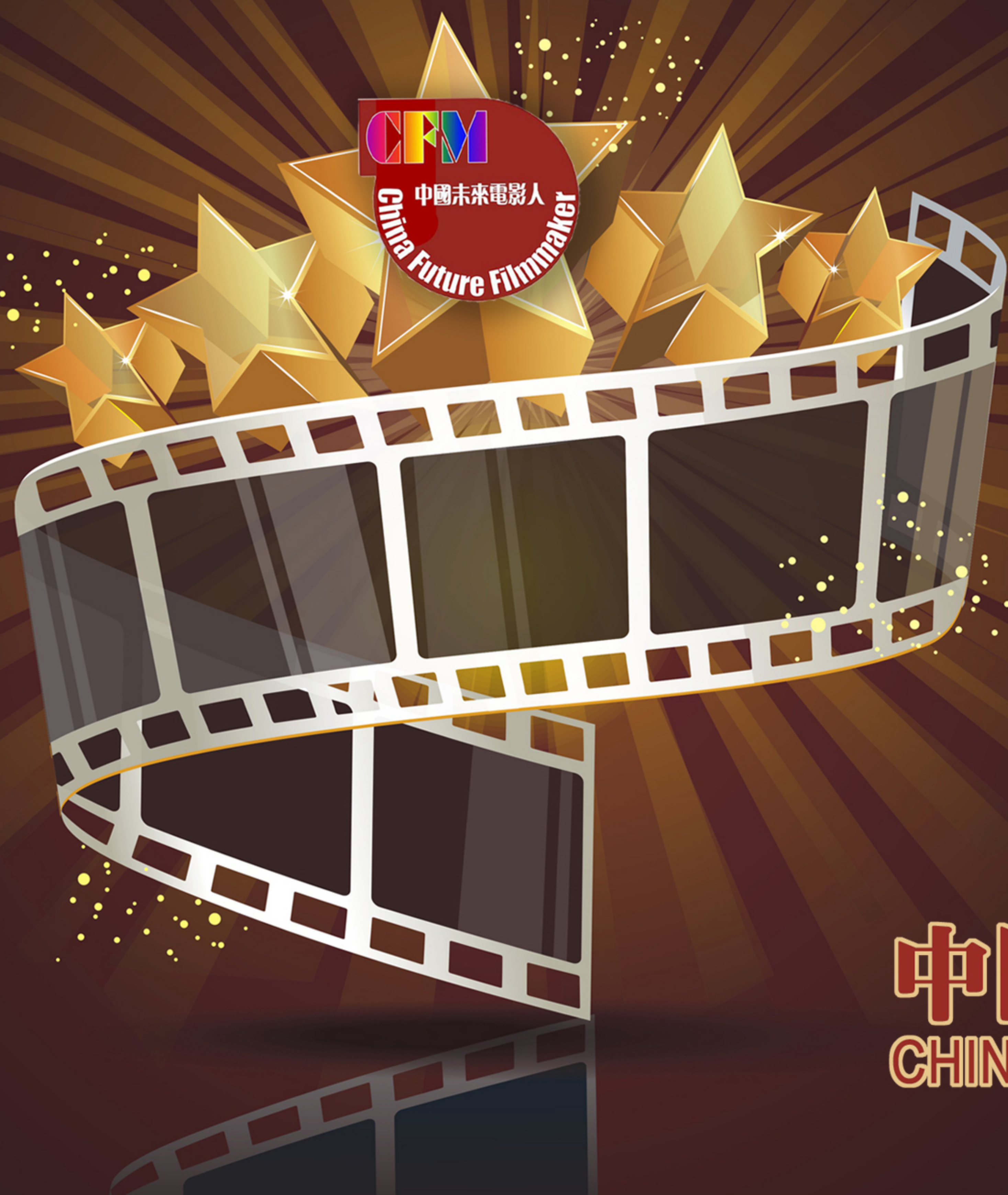
Charlie Hunnam Tapping Inner Steve McQueen In 'Papillon' Remake?

EXCLUSIVE: You could have imagined Steve McQueen playing prodigal existentially conflicted blue gang leader Jax Teller in *Sons of Anarchy*, so it doesn't seem a stretch to envision Charlie Hunnam taking on the role originated by McQueen in the 1973 classic prison escape drama *Papillon*. *Wolf of Wall Street* producer Red Granite is putting it together for a fall shoot with Danish director Michael Noer attached to direct a script by *Prisoners* scribe Aaron Guzikowski.



I hear that's the conversation going on right now. McQueen played a man unjustly convicted of murder in 1950s France and condemned to life in a South American prison. He plots his escape, aided by a counterfelicitous (Dustin Hoffman co-starred) who finances *Papillon*'s prison escapes in exchange for protection in prison. Tale was scripted by Dalton Trumbo and Lorenzo Semple Jr., directed by Franklin J. Schaffner from French convict Henri Charrier's autobiography.

Hunnam completed shooting the title role of the Guy Ritchie-directed *King Arthur: Knights Of The Roundtable*, a franchise launch for Warner Bros behind the script by



为中国未来电影人创立更大的舞台
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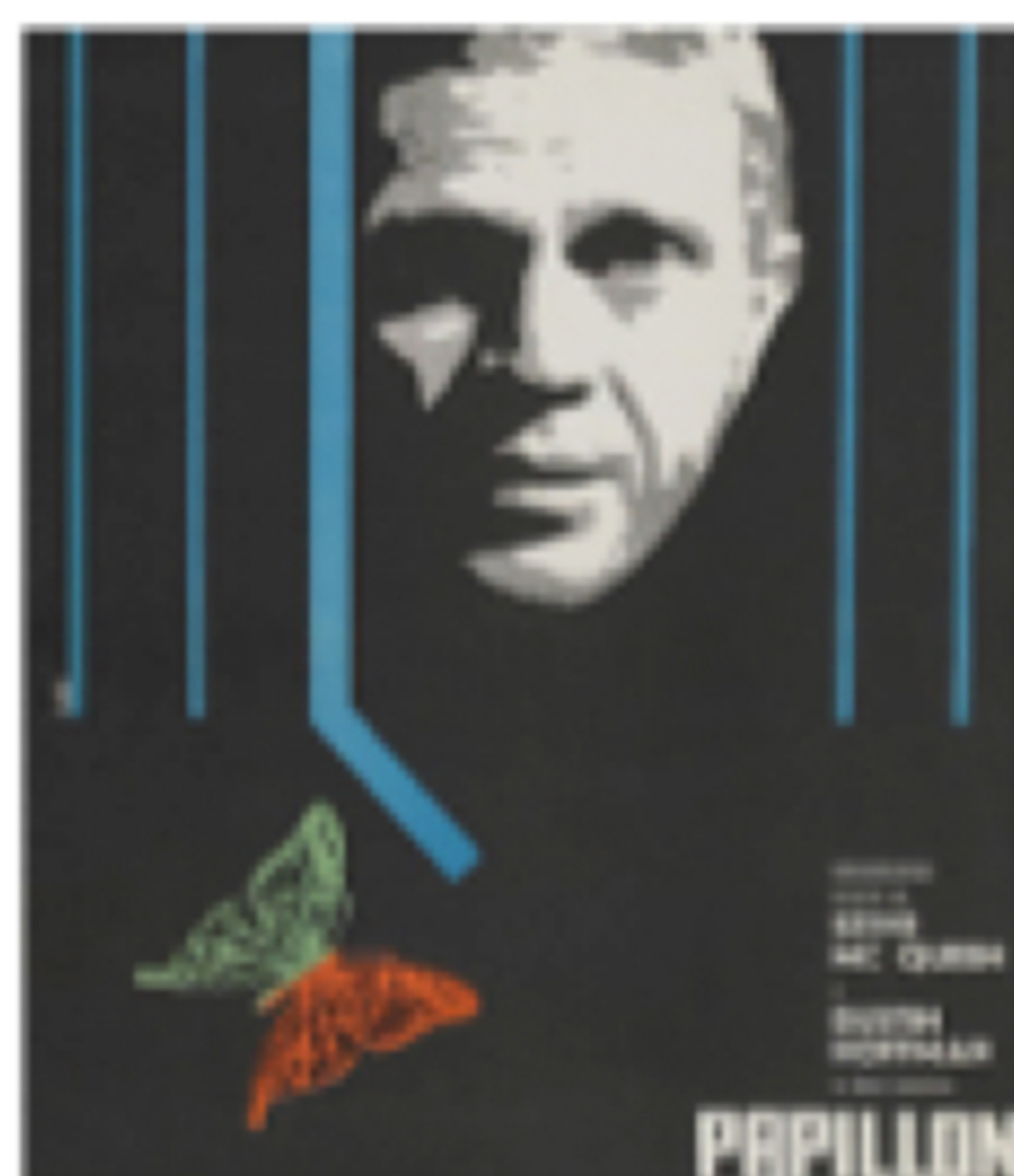


忠于原著 推陈出新

人类对自由的极致渴求最后似乎演变成了强迫症，一种之所以还能活着的生命本能，我们听多了“不自由，毋宁死”，亨利·查理尔更进一步，是“不自由，等于死”。

通过逃，百折不挠的逃，耗尽一生的逃，去完成自毁式的奔赴自由，在亨利的潜意识里，很可能，甚至，这逃的过程越来越像一场非常规的生活方式，就像日常吃饭睡觉一样平常而必须，除了逃，他简直没有空闲去想自己还能够干的更伟大的事情是什么。

因为自由本身就是伟大的，除了上帝，世间无人有幸得到过。



本片改编自畅销小说《Papillon》，故事讲述了一名被误判谋杀罪名的绝世神偷被流放到被称之为“恶魔岛”的Guinana的真实故事。在他绝望的时候，他意识到一定要在死前逃离这个地方洗刷自己的罪名，于是他和路易斯等人组成了白领犯罪联盟想要逃出监狱，但为了自由，他需要付出代价，甚至是朋友的生命…

Death Wish (2017)



VARIETY

Bruce Willis' 'Death Wish' Remake Lands November Launch With Annapurna

JUNE 8, 2017 | 05:53PM PT

Megan Ellison's nascent [Annapurna Pictures](#) distribution operation has set MGM's "[Death Wish](#)" reboot, starring [Bruce Willis](#), for a Nov. 22 launch.

Annapurna Pictures, which is launching Aug. 4 with Kathryn Bigelow's historical drama "Detroit," [is already partnered with MGM](#) on its international releases. "Hostel" director Eli Roth [helmed the "Death Wish" remake](#) and former MGM c

Dave McNary

Film Reporter@Variety DMcNary

布鲁斯威利斯版《猛龙怪客》北美定档 11.22

正面“迎战”《寻梦环游记》 Annapurna 影业发行

2017-06-09 15:51:41 来源: Mtime 时光网 16

1974 版的《猛龙怪客》堪称经典动作巨制，当年票房取得巨大成功。新版定档 11 月 22 日，正面“迎战”皮克斯的《寻梦环游记》，看来片方也是信心满满。

1974 版《猛龙怪客》剧照



时光网讯 米高梅的新版《猛龙怪客》确定于 11 月 22 日北美上映，主演布鲁斯·威利斯，导演伊莱·罗斯(《人皮客栈》)。Annapurna Pictures 新成立的发行部门负责北美发行。



老版《猛龙怪客》于 1974 年上映，派拉蒙出品，导演迈克尔·温纳，主演查尔斯·布朗森。影片改编自布莱恩·加菲尔德(Brian Garfield)的同名小说，讲述了一个以暴制暴的故事。查尔斯·布朗森扮演一名商人，他的太太和女儿被暴徒强奸，从而使他性情大变，他化身民间判官以暴制暴，在暗夜的纽约街头找寻那些可能的暴力



Netflix Signs Licensing Deal With China's iQiyi

Blocked by regulators from setting up shop within China's massive entertainment market, Netflix has instead signed a licensing deal with one of its most powerful local counterparts in the country.

The global streaming giant said Tuesday that it has reached a content agreement with Beijing-based video service iQiyi. The deal was revealed Tuesday during the kickoff to APOS, an industry conference held annually in Bali, Indonesia.

"China is an important market for obvious reasons; it's also a challenging market for obvious reasons," said Robert Roy, Netflix's vice president of content acquisition. "Right now what we will do is look to license content into China. We closed a deal with iQiyi, which is exciting."

"For us, it does a couple of things," Roy added. "It gets our content distribution into the territory and builds awareness of the Netflix brand and Netflix content."



NETFLIX

Netflix declined to share additional details of the deal, including which Netflix originals will be hitting the China market and when. But it's understood that the service soon will make some Netflix originals available via iQiyi day-and-date with the rest of the world.



When asked if full entry into the China market was something the company was still pursuing, Roy added: "We'd love to have direct relationship in China, and it's just a matter of when and how, and that's something that we're trying to figure out over time."

iQiyi, a subsidiary of Chinese search giant Baidu, began as an advertising-supported video platform, but it is in the process of transitioning to a subscription model similar to Netflix. Video streaming is among the most fiercely contested areas of the Chinese entertainment landscape. iQiyi is believed to have the strongest subscriber base and content portfolio in the market, but its deep-pocketed rivals include Tencent Video and Youku Tudou, owned by e-commerce giant Alibaba.

Strict protectionism by Beijing regulators has prevented Netflix and Amazon from entering the huge Chinese content arena; the territory is among the handful of countries where the two U.S. streaming powerhouses are not yet active. On an earnings call late last year, Netflix CEO Reed Hastings conceded that a full China launch was unlikely in the near term, and that the company would focus on licensing for now.

Netflix achieved some early licensing success in China with *House of Cards*, which became a

viral phenomenon through a deal with local service Sohu. The show was even known to Chinese president Xi Jinping, who once joked about it during a press event. It was later pulled from local streaming services by regulators.





FESTIVAL INTERNATIONAL DU FILM

CANNES



70^e FESTIVAL DE CANNES
17-28 MAI 2017

2017 Cannes Film Festival

戛纳电影节 70周年庆

The 70th annual Cannes Film Festival took place from 17 to 28 May 2017, in Cannes, France. Spanish film director and screenwriter Pedro Almodovar was the President of the Jury for the festival and Italian actress Monica Bellucci hosted the opening and closing ceremonies. *Ismael's Ghosts*, directed by French director Arnaud Desplechin, was the opening film for the festival.

The festival celebrated its 70th anniversary. In late March 2017, the official poster of the festival was revealed featuring Italian actress Claudia Cardinale. The actress responded, "I am honored and proud to be flying the flag for the 70th Festival de Cannes, and delighted with this choice of photo. It's the image I myself have of the Festival, of an event that illuminates everything around ...Happy anniversary!"

The Palme d'Or was awarded to the Swedish film *The Square* directed by Ruben Ostlund, which also served as the closing night film of the festival.

戛纳电影节是一个由法国于1946年首度举办于该国南部城市戛纳的电影节，今年适逢其70周年。它是国际电影制片人协会承认的世界三大电影节之一(另二者为威尼斯电影节及柏林电影节),是为国际上最具影响力的电影节之一。

当前,戛纳电影节每年定在五月中旬举办,为期12天左右。其间除影片竞赛之外,市场展亦同时进行。

今年, Hollywood International Film Exchange (HiFex, 好莱坞国际电影交易中心)赴法国参加戛纳电影节及电影市场。旗下发行的电影《Unbreakable Spirit》在戛纳与众多知名电影公司进行了合作商谈,包括环球影业(Universal Pictures)、派拉蒙(Paramount)、米高梅(MGM)、Netflix、Amazon(亚马逊)等。



The 70th Festival de Cannes Jury



Hifex在戛纳与众多电影公司进行合作商谈



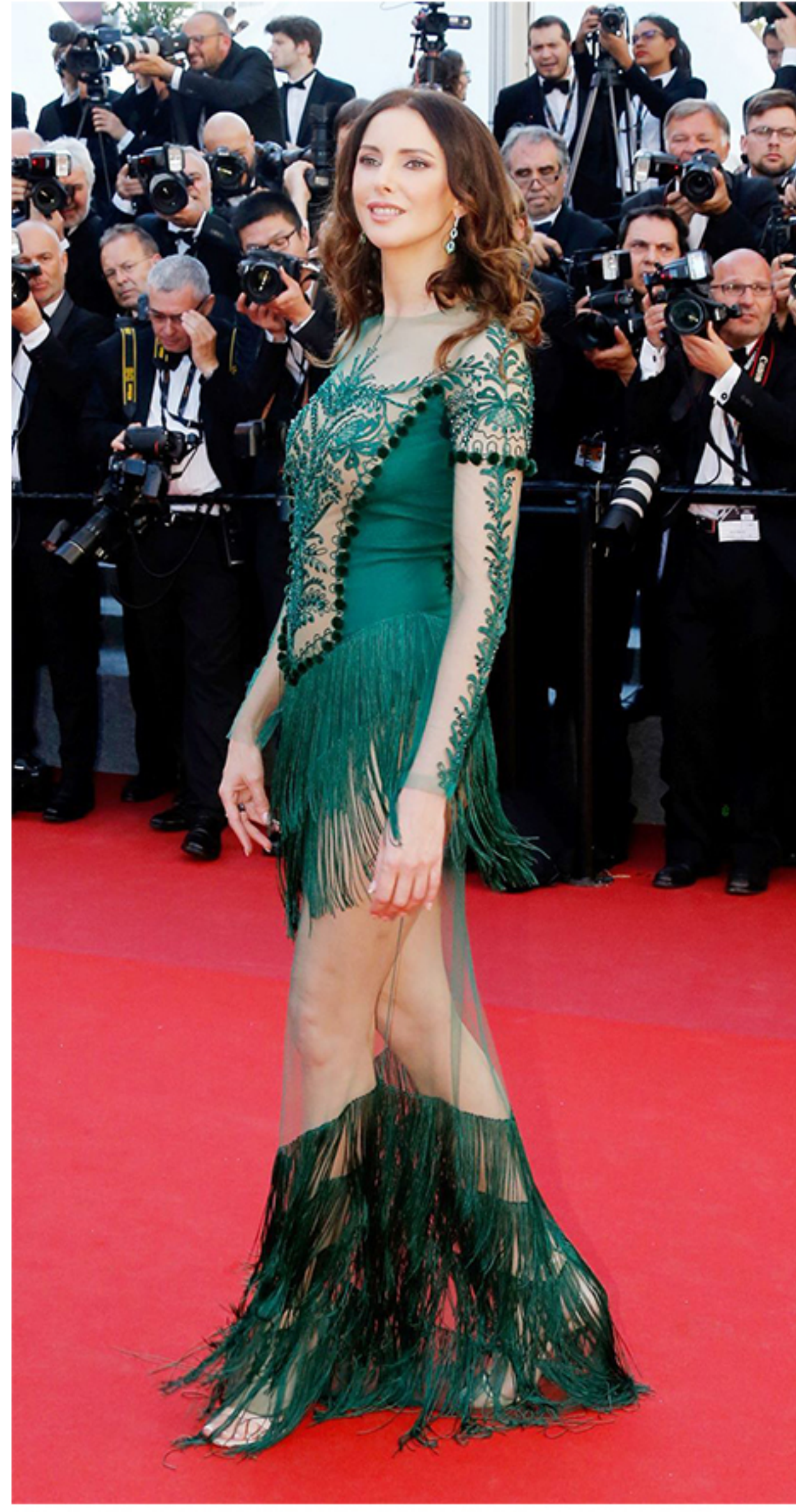
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Hollywoodiexpress.com features breaking entertainment news, box office results, film and TV production, industry updates, especially China-Hollywood news and stories. It also has English Version and Chinese Version right now.





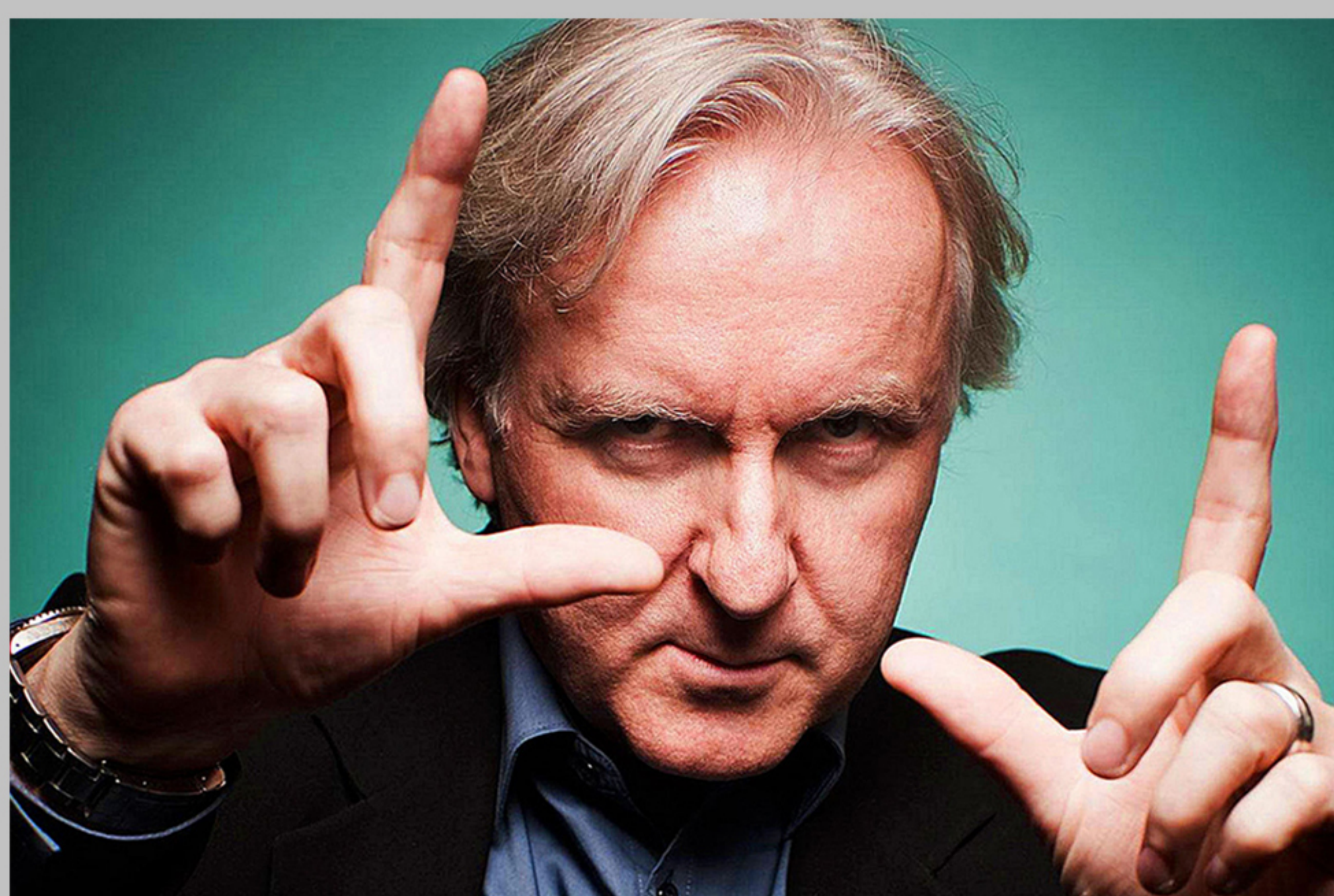
窗口期越来越短，互联网逼着好莱坞就范

从电影上映，到能够买到DVD、在iTunes上下载、或者在 Netflix 这样的在线流媒体视频网站上在线收看要经历多久？

这段时间被称为好莱坞窗口期，在 2015 年是 135 天，在 2016 年是 102 天，而根据外媒的预测，这个数字到了今年则有望缩减到 45 天。

45天是个什么概念？— 电影还在影院里上映，你就能够在家里看到这部电影了。

窗口期在过去十年里变得越来越短。在好莱坞，大家一般的做法是，影片要在影院上映六个月后，才会被制作成DVD或者蓝光碟之类的家庭娱乐产品。一到两年以后，他们才会进入有线电视台进行播放。最后，再进入到长期的包月观看和免费观看。



好莱坞曾一度对于越来越短的窗口期表现的十分抗拒。2011年4月，詹姆斯·卡梅隆、彼得·杰克逊等32位好莱坞颇具影响力的电影人和发行专业人士联名发表过公开信，抗议好莱坞将有些刚上映2个多月的电影就提供给点播服务商，并要求窗口期应至少保留四到五个月。

去年 9 月，流媒体巨头Netflix曾试图让自己出品的电影能够在影院和网站上同步播出，同样遭到了好莱坞的反对。美国影院业主协会主席 John Fithian公开发布声明，“友情提醒” Netflix 这种做法会同时减少院线及网络端营收。



然而现如今，时过境迁，好莱坞的一众大佬们又纷纷希望能够缩短窗口期的。二十世纪福克斯认为在电影上映后的30天到45天之后让电影登陆视频网站是个合适的时间，而更为激进的环球影业和华纳兄弟则分别认为(接下页)

(接上页)窗口期可以被进一步缩短到20天和17天。

这些大制片厂们态度的转变反应了整个好莱坞话语权的更迭。以往，这些大制片厂不仅掌握着最好的内容，也掌握着电视网、家庭娱乐产品的发行，乃至电影院这样的发行渠道，因此他们制定了整个好莱坞的运行模式。但现在，不受他们掌控的互联网渠道崛起，并且开始挑战大制片厂们制定的游戏规则。



对于像Netflix、亚马逊、苹果这样的公司来说，他们敢于挑战好莱坞制片厂的一大原因是，他们能够为好莱坞提供票房以外的收入正在变得越来越多。

2016年全年，北美票房总额为113.77 亿美元，仅比2015年增长了2.2%。于此同时，流媒体视频订阅点播产生了62亿美元营收，比2015 年的50亿美元增长了接近四分之一。62亿美元这个数字甚至还超过了传统的DVD生意，后者的销售额从2015年的61亿美元下滑到54亿美元。

这些数字说明了一个问题。对于好莱坞，互联网所能够提供的收入已经是他们整个生意中不可或缺的一个部分了，因此在和Netflix这样的公司谈判时，好莱坞多少有点底气不足。同意进一步缩短窗口期，正是互联网越来越强势的一个体现，更是好莱坞的大制片厂放下身段，无奈妥协的写照。

当然，Netflix们也不会仅满足于此。他们正试

图通过自己雄厚的资本，进入好莱坞制片厂们所把持的内容制作行业，从而进一步改变这个行业的规则。



2015年，Netflix花1200万美元购买的小成本电影《无境之兽》(Beasts of No Nation) 因为零窗口期受到北美四大院线抵制，仅有部分小院线愿意上映，首映票房并不理想。但影片同步在 Netflix上线后口碑传开，不仅网络点播量猛涨，院线票房也开始飘红。同时因为有了院线上映，还获得了不少电影奖项的参评机会。



前不久，Netflix又买下了著名导演马丁·斯科塞斯的大制作电影《爱尔兰人》(The Irishman) 的全球发行权。有外媒表示，斯科塞斯这样一部巨资投入制作且众星云集的电影发行权流到Netflix手中而非传统发行公司，是一件不同寻常的事情。

从《无境之兽》到《爱尔兰人》，这似乎都说明了Netflix并不需要依靠传统的电影院，9300 万的订阅用户成了 Netflix 收回这些影片制作成本的底气。一旦这样一种商业模式被证明可行，那么原本被好莱坞大制片厂所把持的娱乐业事实上就会被撕开一道口子。只要拥有足够多订阅用户的互联网平台，无论它是Netflix还是亚马逊，都将能够在这个行业当中立足，而不用像过去那样看好莱坞制片厂的脸色。



过去十年，和大部分受到互联网冲击的行业一样，电影行业的力量对比也正在发生变化。传统电影公司尽管依然耀眼，但在面对互联网平台的时候，他们多少开始有点心虚了。

通过自己掌握的大量消费者，互联网平台已经能够要求传统电影公司给予他们一定的优惠，让利出一些地盘。缩短窗口期就是其中的一种。而一旦他们自己也开始拍电影了，那他们也同样能够绕开传统电影公司所掌握的那些渠道，包括 DVD、电视网等等，在这个行业中找到自己的位置，或许在未来的某一天，超越传统电影公司。



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THE STATE OF PRODUCING FOR THE PRE-SALES MARKETPLACE

(A version of this article originally appeared on Independent Film & Television Alliance online, edited by Peter Liu)

At the American Film Market Production Conference panel Producing for the Pre-Sales Marketplace top executives from a range of U.S. and international production and sales companies (13 Films, The Asylum, ETA Films, Foresight Unlimited, Truffle Pictures) shared their insights:



Tannaz Anisi, Founder / President, 13 Films

" Pre-sale in today's market is very tricky; having a domestic distributor on board is helpful but when you can't guarantee them something wide it makes pre-sale more difficult "

" We are finding that it is much better to help package a film from the beginning, to come on earlier in the process rather than being handed a great script with no names or an actor with a bad script "

" Buyers always want to know what is happening with a film domestically "

Tamara Birkemoe,

President / COO, Foresight Unlimited

" It is very important to go to a sales company and see what the movie would be worth internationally before setting a budget. "

" It is always better to come to a sales agent with a director attached, but it all starts with a script for us. Talent also helps, but only if it is the right talent...Having a domestic release can often times be more important than having stars connected to the project."

" If you shoot in LA you can probably get a better cast, but you can save a lot of money shooting somewhere else. "

Paul Bales,

COO, The Asylum

" I would rather always know that the budget I am making a film for is the correct budget, and the only way to do that is to go to the markets and speak with sales agents. "

" The market is limited for horror films with small budgets, but they are easier to sell than horror films with a larger budget. "

" When going to a sales agent you really need a good idea of where your money [for the project] is going to come from. "

Caroline Couret-Delegue,

Founder, Truffle Pictures

" It is very difficult to pre-sell horror films because of censorship issues in different territories. It is very likely that territories that do pre-buy horror films will need to cancel their contracts with you once censorship laws are confirmed, however, there is still a very strong market internationally for horror films. "

" Comedies are very difficult to pre-sell because comedy translates very differently on the screen for different territories, therefore buyers like to see the film before committing."

" Depending on the genre of the film, the best territories for pre-sales for us are the Middle East, Germany and the UK. "

" The market has changed significantly. There is a lot of content but less and less release slots per territory. Buyers have become picky and sales agents understand the marketplace and target audience for a film. "

" We still do don't know how Brexit will affect pre-sales, but the numbers out of the UK are low at the moment because of the current exchange rate. The UK buyers are therefore being very cautious."

Netflix到底是一家怎样的公司？(中)

护城河勘察（比较优势分析）

Netflix较明显的优势就不多说了，比如全球市场和规模优势（economies of scales），但你要说它算不算绝对意义上的护城河，这是一个仁者见仁的问题。规模优势在这个行业中其实不算是真正的护城河，因为根据巴菲特的严酷定义，此河是指公司持久阻挡竞争而保持长久盈利的能力，规模优势在零售业或许尚能算是一圈河，但是在流媒体VOD行业一国内自不必说了，早期没有版权壁垒，结果有先行优势有规模优势的前辈都是说不行就不行一即使在美国，也有Blockbuster这样短短几年就撒手人寰的忧伤先例。技术革新唰唰唰的行业，规模优势在蜂拥而来的创新型竞争对手的乱拳面前都不是个事儿，说弄残你结果一个下手太重就弄死了你。

谈一谈Netflix真正的护城河。

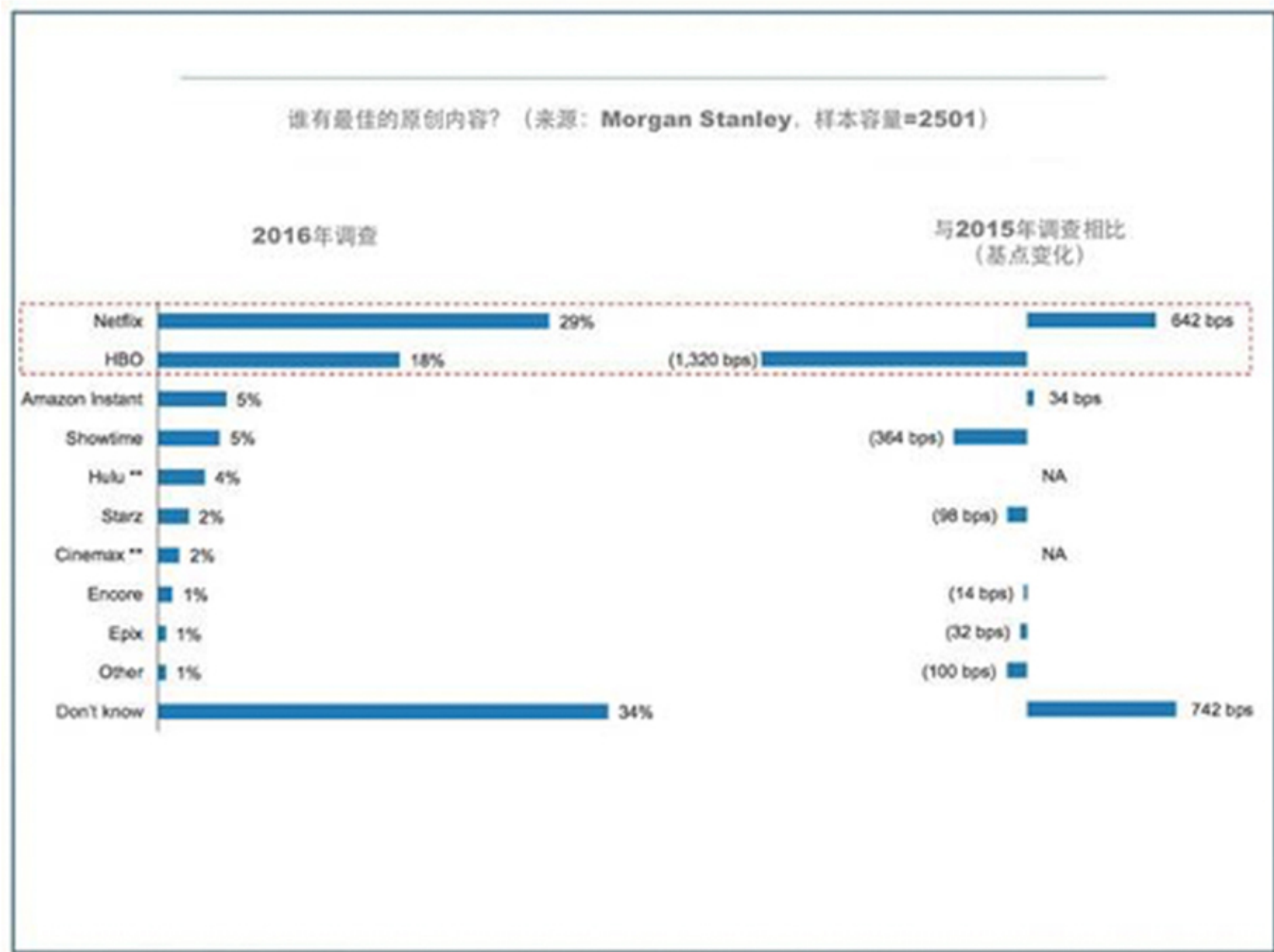
Content Portfolio（内容组合）

毫无疑问Netflix上的内容储备十分傲人，如果要看完Netflix上所有的内容，不吃不喝不睡不出翔24/7地刷刷也需要你花将近四年时间。但一个让人比较错乱的事实是：比起2014年，目前Netflix的内容总量萎缩32%。2014年1月Netflix向美国用户提供6484部电影和1609部剧集；但到了2016年3月，这个数量萎缩到4335部电影和1197部剧集。

Netflix对此的解释是他们排除了大量非独家的内容而尽量保持队伍的纯洁性，比如The

Hunger Game (饥饿游戏)系列由于Amazon上也有提供，所以Netflix在版权到期了以后就没有再续期，而是让Hulu屁颠地捡了去。

所以我们看到Netflix目前重心不是在于量而是在于质，尤其是在于内容的独家性，这当然是一个凿护城河的思维，让上了瘾的用户根本无法变节，因为许多内容别无分店。而目前各大机构做的问卷调查也表明Netflix的内容是有点可以护城的。比如Morgan Stanley针对18岁以上人群的代表性抽样调查（样本容量=2501）显示，29%的受访者表示内容翘楚非Netflix莫属，18%认为是HBO（时代华纳旗下的付费电视网），而这俩厮遥遥领先其他竞争对手，具体数据可以参考下图。



看得出Netflix近几年在内容上是挺进击的，当然在投入上也是吃了春药的。2012年Netflix在内容上的投入大约是20亿美金，2016年预计要投入60亿美金（原创内容12亿），对一个预计2016年营收大约80亿的公司来说……花开堪折直须折？

Netflix的原创内容在专业奖项上也是很有竞争力。在刚出炉的2016年艾美奖提名名单里，Netflix收获54个黄金时段艾美奖提名

(Primetime Emmy nominations)，仅次于FX(Fox旗下的FX电视网)和HBO；收获33个日间时段提名(Daytime Emmy nominations)，为所有网络第一。考虑到Netflix自制剧的历史仅有短短的三年，成就已经斐然。Netflix引以为豪的制作包括纸牌屋系列(House of Cards)、女子监狱系列(Orange is the New Black)、制造杀人犯(Making a Murderer)、毒枭(Narcos)等等。

技术与大数据的应用

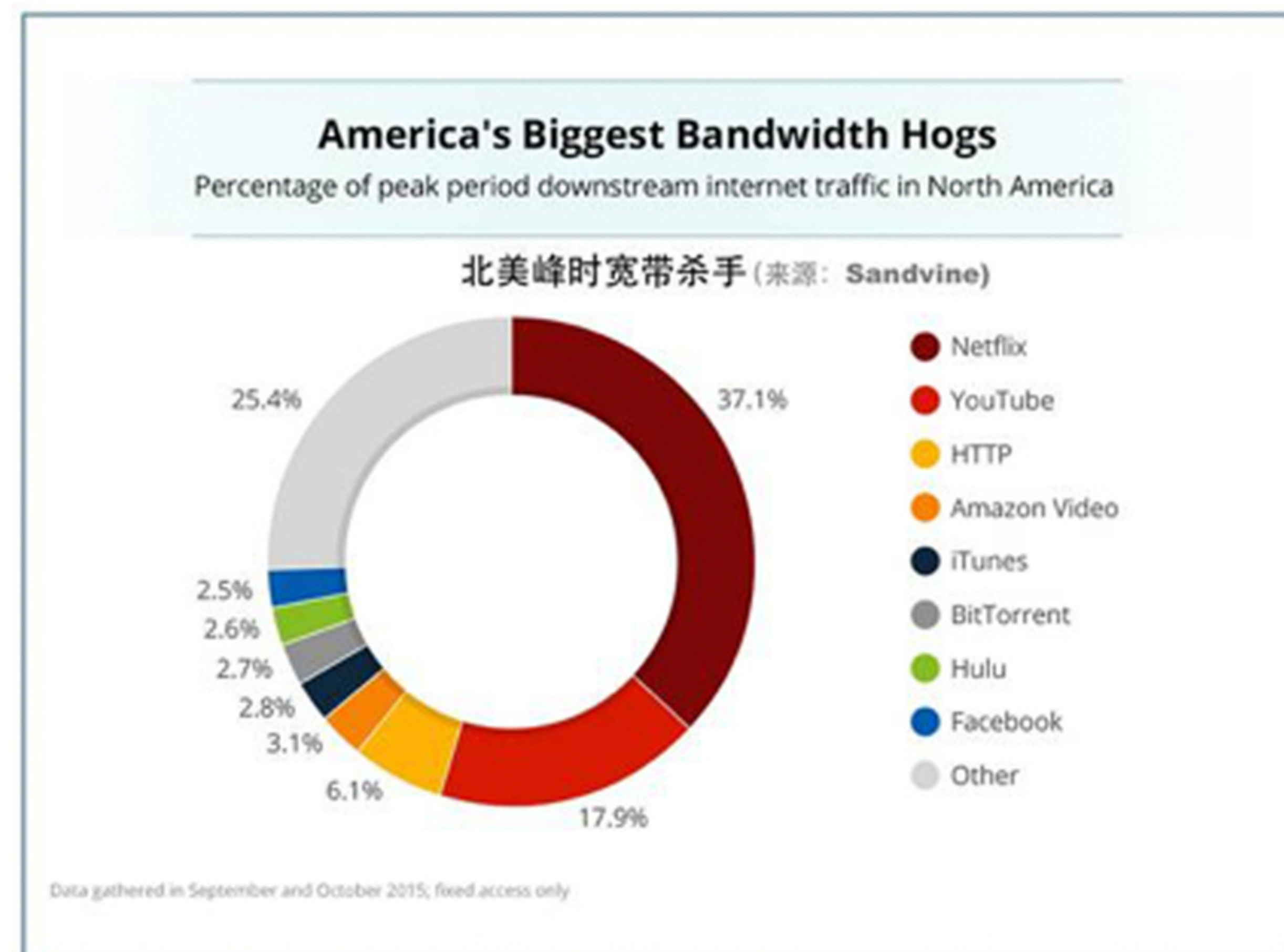
Amazon看起来属于零售业，但其实它是个科技公司；Tesla看起来在造车业，但其实它是个科技公司；Netflix看起来在做娱乐业，但其实它是个科技公司。从一开始单挑Blockbuster，Netflix骨子里玩的就是一个O2O的概念，这离不开信息技术的开路。时至今日更是如此，Netflix是出了名的开着业内顶薪打着灯笼挖IT工程师，公司官网专门开设Netflix Tech Blog 讨论各种尖端技术问题。

Netflix 的技术应用本质上要回答两个问题：

1. 如何提升用户观看体验？
2. 如何在内容上投用户所好？

Netflix对第一个问题的回答在我看来是十分有诚意的。据上述数据显示，在高峰时段 Netflix 占据北美全互联网1/3的带宽，吞吐量颇为惊人。不管用户的带宽是胖是瘦，最基本的体验需求就是两点：要高清，要流畅。但更清楚的画质与更少的带宽，往往是一个美丽的悖论，这

就需要 Netflix 用到流媒体带宽节省的技术。



举个例子，大多数流媒体公司都会根据用户的带宽来决定传输的画质，比如在一个美好的周末晚上你早早地上了床想看个动作片，结果睡你上铺的哥们们在打撸啊撸(LOL)，于是你就眼睁睁地看着你的高清视频变成标清然后变成流畅视频最后变成不流畅视频。这个技术 Netflix当然也用，每一个视频都有多个不同质量的视频文件来支持，一个235kbps的带宽大概可以传输 320X240 的画面，5800 kbps 的带宽可以传输1080p的画面。但是有一个问题，为了适应带宽的限制，同样的大小并且使用同一种encoding技术，压缩一部《魔兽》肯定比压缩一部《海绵宝宝》更狠，画质损失更惨重。

于是Netflix的算法小组花了四年时间来重新coding这一切，不再进行统一粗暴的一刀切，而是根据每一个资源的特征来量体裁衣(title by title basis)，精细化处理，每一部片子都会得到不同的算法。这项技术可以在为用户节省20%的带宽的同时，提高画面的质量，解决美丽的悖论。Netflix的工程师愿意做到多精细？他们认为即使是同一个剧集，每一集都是不同

(接下页)

(接上页)的，每一集都应该有自己的encoding。

总之这看起来是超牛超有诚意的技术。

关于第二个问题，Netflix的答题思路就是为坊间津津乐道多年的大数据分析，并以此为出发点来进行用户推荐和自制原创内容，以大数据拍“大数剧”。这个估计大家都十分熟悉，但是我想问为什么大家都知道Netflix是个玩大数据的公司？各大电视台也都有各自不小的观众数据，HBO之类也有超过 5000 万的订阅用户，但为什么大家独独知道Netflix玩大数据并且玩得很溜呢？这是为什么呢？

因为是Netflix想让你知道。这是PR宣传的噱头，比如搞个什么比赛设计个大奖来吸引各界人才提供各种算法啦，比如用大数据分析定制《纸牌屋》获得空前成功啦，云云。作为后辈Netflix在行内其实一直如履薄冰，之前也说了它先是走一步算一步地拼死了 Blockbuster，现在又要开始与业内最老牌的电视台制作方叫板，个个都是膀大腰圆腿粗袋深的主，不在PR上搞点噱头出来怎么压得过怎么抢客户。当网络铺天盖地宣传Netflix用大数据来分析用户观看习惯，你就会在心理上接受Netflix向你推荐的种种：好吧我就看你推荐的吧反正我都被你分析过看穿了。不过如果仔细观察你会发现，哟，Netflix的原创内容总是在最前面。好吧也许Netfli已经看穿了我只喜欢看Netflix原创系列。

我反正是不太相信仅仅通过大数据能够做出热门剧，《纸牌屋》之后Netflix还有 Hemlock Grove（铁杉树丛），亚马逊靠且仅靠大数据也做了叫Alpha House（阿尔法屋）的剧集，但很显然这些“大数剧”都没有火。说实话在推出一个剧之前，能不能火谁的心里也没数，观众的口味跟个窜天猴儿似的没个水平标准，谁猜得到。

所以Netflix大数据分析上面的优势，在这里到底算不算是条护城河，我持怀疑态度不敢枉下结论，谁敢下谁下。不过我倒是相信花大钱能够做出热门剧：砸顶星，砸名导，砸顶级制作团队，砸PR宣传，怎么事大怎么来；而这不就正是拍纸牌屋时 Netflix 做的么？

总之请你不要用什么大数据来骗我，我读书少，真不懂啥叫用大数据来拍片儿。

城堡搭起来，护城河挖出来，接下来，我们要开始攻城了。

（未完待续）

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NAB SHOW 2017: THE INTERESTING THINGS



Blackmagic Davinci Resolve 14.

Blackmagic announced several new products, but the most interesting — once again — was a major update to DaVinci Resolve. Version 14, which is available now in beta, claims a number of performance enhancements that make it up to 10 times faster than the previous version. Resolve also has an entirely new audio editor based on Fairlight audio. (Blackmagic acquired Fairlight last year.) The audio editor supports hundreds of tracks, 6-band parametric EQ, expander/gate, compressor and limiter dynamics and can record up to 96 tracks simultaneously.

This release also adds new collaboration tools including bin, clip and

timeline locking, a chat function that doesn't require an external internet connection, and a timeline comparison tool.

They still offer a free version, and the full version has dropped from \$999 to \$299. A Beta of DaVinci Resolve 14 is available now.

Blackmagic URSA Mini Pro

Remote Bluetooth Control. Blackmagic also announced that Bluetooth for the URSA Mini Pro will now be enabled, and they are releasing a demo iPad app. They also announced an open protocol and API for those that want to write their own controls or apps. The update will come in June.

Canon C-Log for 5D Mark IV.

Canon announced C-Log support for the Canon 5D Mark IV. It will cost \$99, and at the moment they are saying that you will have to send the camera in for the update. Canon claims 12 stops of dynamic range and the update will be available in July.

Canon was also showing off the C700 with Global Shutter, which should be available in the summer.

Canon 70-200mm T4.4 CN-E

lens. Canon new compact zoom lens, the CN-E 70-200mm, is a sister to the CN-E 18-80mm announced last year. The lenses have similar weights and the same physical size. They also both work with the ZSG-C10 accessory grip. The grip adds a record button, zoom rocker and an auto focus button, really turning it into a “video camera” lens. The lens is parfocal and is going to be available in August, probably at around \$5,250.

If you’re looking for a faster lens, you’ll have to stick with the EF 70-200mm f/2.8L, which is cheaper, heavier, and really a still lens rather than a video lens.

Sony. There wasn’t that much new from Sony. They announced a firmware update for the F5, F55 and FS5, which up frames rates to 120p. They also announced a new 1920 x 1080 OLED viewfinder for the F5 and F65.



Panasonic did an interesting thing; they teased a camera that they aren’t going to announce until Cine Gear Expo in the summer. No one is sure what it is, though it is a “cinema camera” that works with “low-cost media” and fits between the GH5 and Vari-Cam LT (which doesn’t narrow things down much at all!).

Panasonic released the 10-bit full HD 4:2:2 internal recording firmware update for the GH5.

They also showed a **360 4K camera** that they say will start shipping in August. No word on price for that either. The camera produces 2:1 equirectangular format 360-degree video by stitching the output of four cameras.



Zeiss CP.3 and CP.3 XD Lenses. Zeiss has had a lot of success with their CP.2 lenses, and now they have a new series. Smaller and lighter than the CP.2's, the CP.3's all have a 95mm front diameter, are T.21 from 25-135mm and T2.9 for 15, 18, and 21mm. The XD adds Zeiss eXtended Data, which sends additional meta data from the lens. These lenses have new coatings to improve contrast and reduce glare.

Sigma Cine Prime 14mm and 135mm. Sigma announced two new high speed prime lenses. Both are T2 lenses, and bring Sigma's line of Cine lenses to a total of seven. They will be available in PL, EF and Sony E mounts and will start shipping in July, probably at a cost of \$3,499, which is the cost of the other lenses in this series.

Big lenses, For those with money to spend, and have a very large sensor camera (such as the Alexa 65) new lenses were announced for you too. There's the **Leica Thalia** series of lenses. They are available in PL mount in focal lengths of 24, 30, 35, 45, 55, 70, 100, 120 and 180mm. Interestingly, Leica seems to think that the quest for a perfect lens has gone too far, the product manager saying: "While they are new lenses, they do offer many of the characteristics that have encouraged cinematographers to pair older lenses with digital sensors. They are clear without being overly sharp."



Meanwhile Cooke announced the **Cooke S7/i** line of Full Frame Plus primes in eight focal lengths: 18, 25, 32, 40, 50, 75, 100 and 135mm.

Monitors. Atomos announced the **Atomos Sumo** a 19" monitor-recorder that records 4K 12bit Raw, 10bit ProRes/DNxHR, plus 1080p60 live switching and recording. The Sumo will cost \$2495. And SmallHD announced a 5" daylight viewable touchscreen monitor designed for use with DSLRs and other small cameras. The **SmallHD Focus** will cost \$500 and ships in June.

(A version of this article originally appeared on filmmakermagazine.com edited by Peter Liu)

2017 Economic Contribution of MPT Industry to the U.S.

American Motion Picture and Television Industry: Creating Jobs, Trading Around the World

The production and distribution of motion pictures and television programs is one of the nation's most valuable cultural and economic resources.

The industry is a major private sector employer, supporting 2 million jobs, and \$134 billion in total wages in 2015:

- Direct industry jobs generated \$51 billion in wages, and an average salary 44% higher than the national average:
 - There were nearly 319,000 jobs in the core business of producing, marketing, manufacturing, and distributing motion pictures and television shows. These are high quality jobs, with an average salary of \$93,000, 75% higher than the average salary nationwide.
 - Additionally, there were over 353,000 jobs in related businesses that distribute motion pictures and television shows to consumers.
 - Direct industry jobs employ more people than utilities, crop production, and rental & leasing services.

- The industry also supports indirect jobs and wages in thousands of companies with which it does business, such as caterers, dry cleaners, hotels, florists, hardware and lumber suppliers, software, and digital equipment suppliers, as well as jobs in other companies doing business with consumers, such as DVD and Blu-ray retailers, theme parks and tourist attractions.

The industry is a nationwide network of small businesses:

- The industry is comprised of nearly 88,000 businesses in total, located in every state in the country. These are mainly small businesses; 85% employ fewer than 10 people.
- The industry made nearly \$43 billion in payments to over 300,000 local businesses in 2015.

The industry increases the tax base:

- The industry generated \$19.9 billion in public revenues in 2015 from sales taxes on goods, state income taxes, and federal taxes including income tax, unemployment, Medicare and Social Security, based on direct employment in the industry.

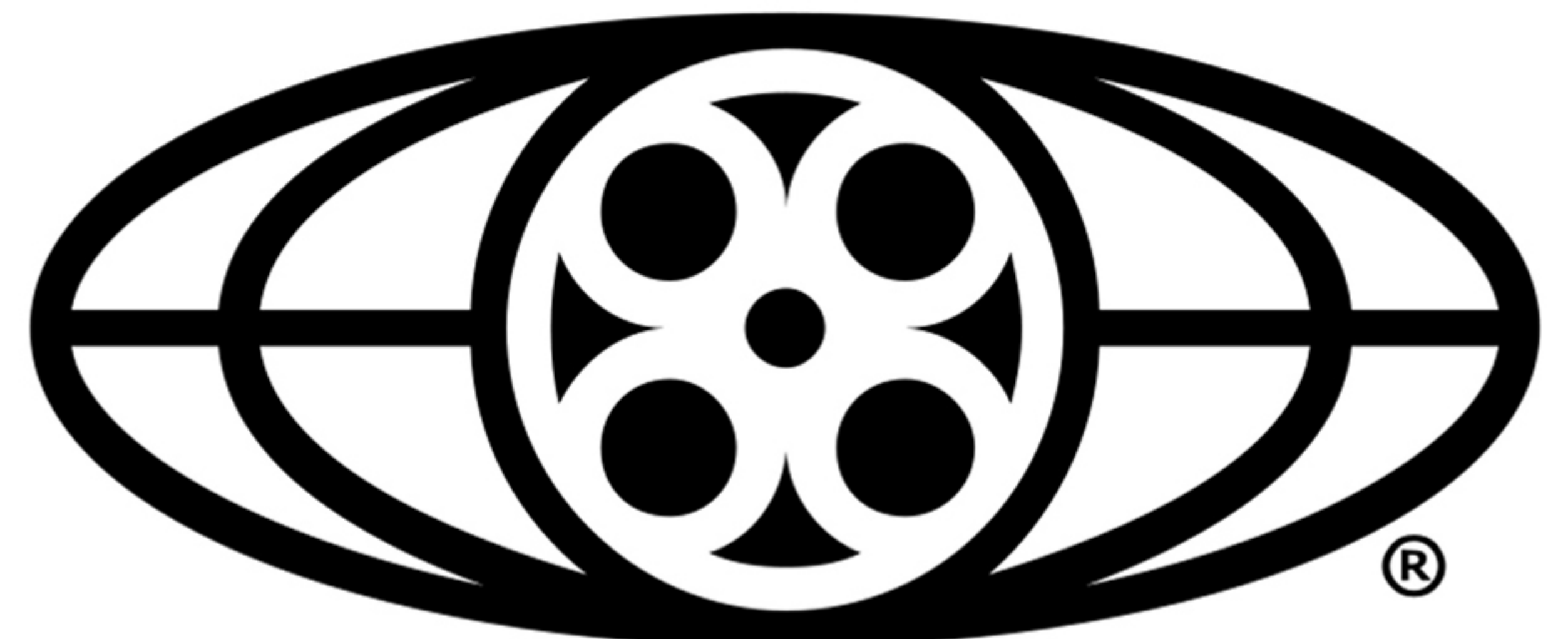
The industry contributes significantly to the overall economy:

- The industry contributed \$131 billion in sales to the overall economy in 2015 (up 5% from 2014).

The industry is one of the most highly competitive around the world – one of the few that consistently generates a positive balance of trade in virtually every country in which it does business:

- The industry registered a positive balance of trade in nearly every country in the world with \$17.8 billion in exports worldwide in 2015.
- The industry had a positive services trade surplus of \$13.3 billion in 2015, or 5% of the total U.S. private sector trade surplus in services.

- In 2015, the industry exported four times what it imported. The industry runs a trade surplus larger than each of the surpluses in the advertising, mining, telecommunications, legal, information, and health related services sectors.



MOTION PICTURE ASSOCIATION OF AMERICA



中華文化創意基金會

Chinese Creative Culture Organization



<进口片管理办法>

发布日期：2009/12/03
(一九八一年十月十三日国务院批准 文化部、海关总署发布)

第一条 为了加强对进口影片的管理，根据一九八〇年四月十四日中共中央、国务院、中央军委《关于制止滥放内部参考影片的通知》精神，特制订本办法。

第二条 凡属从外国及港澳地区进口发行影片或试映拷贝（包括35毫米，16毫米、超8毫米、影片录相带和影片视盘等，以下统称影片）的业务，统由中国电影发行放映公司（以下简称中影公司）经营管理。

影片进口时，由海关凭中影公司填报的进口货物报关单核查放行。属于在全国发行的商业性影片，应在进口时办理纳税手续；属于非商业性影片，应予免税；属于非商业性影片，进口后经过批准在全国发行的，由中影公司按章向北京海关办理补税手续。

第三条 中国电影资料馆进口的资料影片（包括中国电影资料馆与外国电影资料馆互相选购、交换、赠送或通过其他途径购作资料的影片），属于非商业性影片，海关凭该馆填报的进口货物报关单核查免税放行。

进口的资料影片，如经批准，需向全国发行的，由中影公司按章向北京海关办理补税手续。

第四条 科学技术、工业、农业、教育、卫生、新闻、外贸、外事等单位，因业务需要进口的专业性纪录、科教影片，属于国务院系统的单位进口的，由国务院各部委（总局）审批，属于地方单位进口的，由省、自治区、直辖市人民政府审批

。影片进口时，海关凭有关部委（总局）或省、自治区、直辖市人民政府的批准文件和申请单位填报的进口货物报关单一式三份核查免税放行，并将盖有海关印章的报关单一份转送文化部电影事业管理局备案。

第五条 外国、港澳地区及台湾省的团体或个人运进给机关、团体、学校等单位的故事片，凡属国务院系统的单位接受的，须经文化部电影事业管理局审批；属地方单位接受的，须经省、自治区、直辖市文化局（电影局）审批，并抄送文化部电影事业管理局备案。

影片进口时，海关凭接受单位填报的进口货物报关单和批准文件核查免税放行。

接受单位应当将接收的影片交中国电影资料馆统一保管。如因业务上特殊需要，接受单位可以凭上级主管部门的批准文件向该馆提取，供有关人员参考借鉴，但不准外借，不准招待映出，不准拿到社会上公开放映。借鉴后仍送回中国电影资料馆保管。

进口的故事影片，如经批准在全国发行的，应由中影公司向海关办理补税手续。

第六条 对外国人和华侨、港澳及台湾省同胞等邮寄或者入境随身携带属于赠给我国个人作为业务参考的科教影片，海关应准许进口，并凭接受影片的个人填报的进口货物报关单及其所在单位

的证明信件核查免税放行。属于赠给我国个人的故事影片，一般地不准进口，海关予以退运。如遇特殊情况，由文化部和海关总署研究处理。

对外国驻华使（领）馆人员、外国工商企业派来我国的常驻人员（包括外国常驻记者）和应聘来华工作的外国专家（包括文教、经济、科技专家）携带（或者从国外邮寄给他们）的影片，按海关现行有关规定办理。影片进口后应由有关部门严格控制，只限他们在内部放映；我方单位或个人不许借映。

第七条 除香港长城、凤凰、新联三公司回内地拍片，由国务院港澳办公室同有关地区和有关单位直接联系外，凡属中外或我与港澳地区及台湾省的合制业务，统由中国电影合作制片公司管理

。合拍影片的进口，由中国电影合作制片公司向海关办理进口报关手续；其中批准在全国发行的，则由中影公司按章向北京海关办理补税手续。

第八条 对违反规定进口的或走私进口的影片，海关按有关规定处理；对没收的影片，凡有保留参考价值的可转送文化部电影事业管理局交中国电影资料馆保存。

第九条 本办法自发布之日起施行。

（来自中华人民共和国国家新闻出版广电总局官网）



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2017上半年中外合拍片备案公示

序号	备案立项号	片名	备案单位	编剧	备案结果	备案时间
1	影合证字 (2017)第007号	不期而遇	聚禾影画影业（北京）有限公司、 电广传媒影业（北京）有限公司、 狮门中国（英国）有限公司	陈莹	同意立项	2017-01-24
2	影合证字 (2017)第008号	纽约人在北京	北京海润影业有限公司、 艾芬豪影业公司	杨子	同意立项	2017-01-25
3	影合证字 (2017)第009号	捉妖记2	无锡影都传媒有限公司、 安乐（北京）电影发行有限公司、 安乐影片有限公司	吴炜伦	同意立项	2017-02-06
4	影合证字 (2017)第010号	音乐家	北京闪亮影业有限责任公司、 哈萨克斯坦国家电影公司	张遂遂	同意立项	2017-02-07
5	影合证字 (2017)第011号	生于90后	北京中联华盟文化传媒投资有限公司 浙江东阳小宇宙影视传媒有限公司等	代梦颖	同意立项	2017-02-15
6	影合证字 (2017)第012号	闪光少女	北京数字印象文化传播有限公司、 安东（北京）电影发行有限公司、 安乐影片有限公司（中国香港）	鲍晶晶	同意立项	2017-02-15
7	影合证字 (2017)第013号	灿烂这一刻	英皇（北京）影视文化传媒有限公司 英皇影业有限公司	陈果	同意立项	2017-02-15
8	影合证字 (2017)第014号	指甲刀人魔	北京嘉美春天影业有限公司、 太阳娱乐文化有限公司、 正在文化传媒（北京）有限公司等	端丽丁 颂茵 游凯媛	同意立项	2017-02-24
9	影合证字 (2017)第015号	江山儿女	九洲音像出版公司、 大唐国际娱乐股份有限公司	苏进强	同意立项	2017-03-02
10	影合证字 (2017)第016号	人模狗样	英皇（北京）影视文化传媒有限公司 英皇影业有限公司	吴楠	同意立项	2017-03-01
11	影合证字 (2017)第017号	飙车大师	乐映影业投资控股(上海)股份有限公 司 ABC PRODUCTIONS等	陈耀辉	同意立项	2017-03-10
12	影合证字 (2017)第018号	刀锋-红海行动	博纳影业集团有限公司、博纳影视娱 乐有限公司（中国香港）	冯骥	同意立项	2017-03-13
13	影合证字 (2017)第019号	出乎意料	无锡辉驰影视文化发展有限公司、 艺华有限公司	班庄·比辛 达拿刚	同意立项	2017-03-14
14	影合证字 (2017)第020号	面神	春秋永乐影视文化投资(北京)有限公 司、太阳娱乐电影有限公司	谷德昭	同意立项	2017-03-14
15	影合证字 (2017)第021号	麻烦家族	上海艺言堂影视文化传播有限公司、 风火石文化发展（北京）有限公司、 安乐（北京）电影发行有限公司、 安乐影片有限公司	张铂雷	同意立项	2017-03-20
16	影合证字 (2017)第022号	射雕英雄传	中影寰亚音像制品有限公司、 寰亚电影制作有限公司	陈嘉上 谭广源	同意立项	2017-03-21

17	影合证字 (2017)第023号	美人鱼2	联瑞（上海）影业有限公司、 晋思拓展有限公司	何妙祺	同意立项	2017-03-21
18	影合证字 (2017)第024号	好“孕”来临	北京传习影视文化有限公司、 行者影业公司	刘伟	同意立项	2017-03-21
19	影合证字 (2017)第025号	疯狂的外星人	北京映月东方文化传播有限公司、 欢欢喜喜（天津）文化投资有限公司	孙小杭	同意立项	2017-03-22
20	影合证字 (2017)第026号	木兰：风中传奇	上海博纳文化传播有限公司、 真好电影有限公司（中国香港）	Jan Sardi	同意立项	2017-03-22
21	影合证字 (2017)第027号	初恋教我的18件事	北京剧魔影业投资管理有限公司、 群星瑞智国际娱乐股份有限公司	黄娟娟	同意立项	2017-03-22
22	影合证字 (2017)第028号	寻找莫妮卡贝鲁奇	容丞和悦（北京）影视文化有限公司 Motoproduzioni S.r.l	奥莱利亚诺 ·阿玛戴伊	同意立项	2017-03-22
23	影合证字 (2017)第029号	色彩中国	五洲传播有限公司、 Phone Box	Marilyn McFadyen	同意立项	2017-03-22
24	影合证字 (2017)第030号	自行车总动员	北京东方一处国际文化传媒有限公司 西班牙ANIMATION BIKES A.I.E公司	约翰·迈克尔· 鲍恩	同意立项	2017-03-22
25	影合证字 (2017)第031号	低压槽	嘉映影业有限公司、 天下一电影制作有限公司	张家辉 文宁	同意立项	2017-03-24
26	影合证字 (2017)第032号	昨日	博纳影业集团有限公司、 博纳影视娱乐有限公司（中国香港）	郑芬芬	同意立项	2017-03-24
27	影合证字 (2017)第033号	弹恋爱	湖南芒果娱乐有限公司、 北京萌样影视制作有限公司、 群星瑞智国际娱乐股份有限公司	柴智屏	同意立项	2017-04-21
28	影合证字 (2017)第034号	武出天地	博纳影业集团有限公司、 博纳影视娱乐有限公司（中国香港）	梅峰 徐南	同意立项	2017-04-19
29	影合证字 (2017)第035号	守龙者	中影动画产业有限公司、 西班牙龙传媒有限公司	汪献平等	同意立项	2017-04-19
30	影合证字 (2017)第036号	建军大业	中国电影股份有限公司、 博纳影业集团有限公司、 英皇影业有限公司、 寰亚电影制作有限公司	董哲	同意立项	2017-05-02
31	影合证字 (2017)第037号	容易（原片名《要 死一定死在你手 里》）	上海柯拉浦影视传媒有限公司、 西雷欧传媒有限公司等	魏阿挺	同意立项	2017-05-11
32	影合证字 (2017)第038号	路过未来	北京启泰远洋文化传媒有限公司、 安乐（北京）电影发行有限公司等	李睿珺	同意立项	2017-05-16
33	影合证字 (2017)第039号	星星小溪	北京标旗文化传播有限责任公司、 Mil Production SDN BHD	邓筱溪	同意立项	2017-05-16
34	影合证字 (2017)第040号	神奇赛文	北京鹰美影业有限公司、 QUAD FILMS	Michael Souhaite	同意立项	2017-05-23

（以上信息均来自国家新闻出版广电总局官网）

《好莱坞国际电影人》

2017 NAB Show

特别企划 !!!!!!!!!!!



NAB Show, 一年一度的世界影视产品发展最前沿的博览会于今年4月22至27日在美国的拉斯维加斯举办。由原国家广电总局电影局副局长、原中影集团公司董事长杨步亭先生带队,《好莱坞国际电影人》组织,并有好莱坞业内资深人士介绍解说的2017年NAB Show深度之旅也如期进行并取得圆满成功。



NAB Show is home to the world's largest collection of vendors driving the future of media and entertainment. From content creation to consumption, a myriad of solutions await you on the Show Floor and are organized into eight Exhibit Categories to allow for efficient exploration.





这一面向未来电影人，尤其是面向在美学习影视专业的留学生的活动，旨在提供一次绝佳的机会，身临其境地实地考察当下世界影视产业发展的最高科技产品与发展态势，了解好莱坞影视工业未来的发展方向。

据悉，一批在洛杉矶当地的“未来电影人”踊跃报名参与了这次由《好莱坞国际电影人》组织的，创刊后的第一期活动，接下来还会经常举办更多类似的活动！



《好莱坞国际电影人》 2017 NAB Show 特别企划



Hollywood International Filmmaker